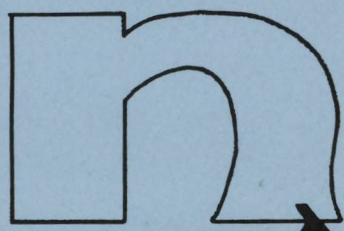
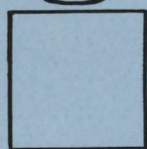




JOIN



and

CELEBRATE

newsletter

SACRED DANCE GUILD

JOURNAL

newsletter

Fall Issue (September) 1983-84

Vol. XXVI No. 1

*Thank
you*

for the fantastic
return of the
questionnaire and
the ballots. Your
supportive comments
were greatly appreciated!

The address corrections have all been entered into the computer. The list of suggestions for Journal articles were compiled on a huge wall chart that is now in Illinois with Toni Intravaia. The support for a midwest focus for festivals is informing our negotiations for major events in Indiana and Louisiana---stay tuned for more information about these Summer 1984 happenings!

We have a wonderful new group of officers. It is exciting to welcome all our new regional representatives! Congratulations! Remember that chapters elect their own representatives and are therefore not on the ballot. These people are listed in the directory.

Speaking of the directory, you responded to a listing of talents with great enthusiasm. We will set about meeting that need this fall.

In this Journal you will find a focus on the 25th Anniversary Festival. What a fantastic

experience it was! A chance to grow spiritually as well as technically under an outstanding and varied leadership, was complemented by participants who nurtured each other. It is truly unique to spend a week with such a richly diverse group who have all come together because they believe in sacred dance as an expression of faith.

It is not too early to think about next year's festival, STRETCHING SACRED DANCE**FESTIVAL '84. When it became apparent that our Massachusetts arrangements would fall through, those in attendance at the board meeting in Berkeley (how fantastic to have so many of us together!) decided to go with Berkeley as a location for one more year. We are involved in planning the midwestern events also, and will hold the 1985 festival in another part of the country.

You will be excited to know that Mary Craighill and the St. Mark's Dance Co. from Washington D.C. will be featured next year. A completely dance liturgy at Grace Cathedral in San Francisco is being planned for us (to commemorate the anniversary of Hiroshima.) Barbara Wright-Craig, a principal dancer with Katherine Dunham, and Dorothy Walker, who has worked with major ballet companies will be on the faculty along with the other leaders listed in this Journal. All courses for the festival will be new...think about how a local church might benefit from sending you!!

If you have questions about an area of sacred dance, write our editor...Toni may be able to send you a copy of an article that has appeared in a previous Journal.

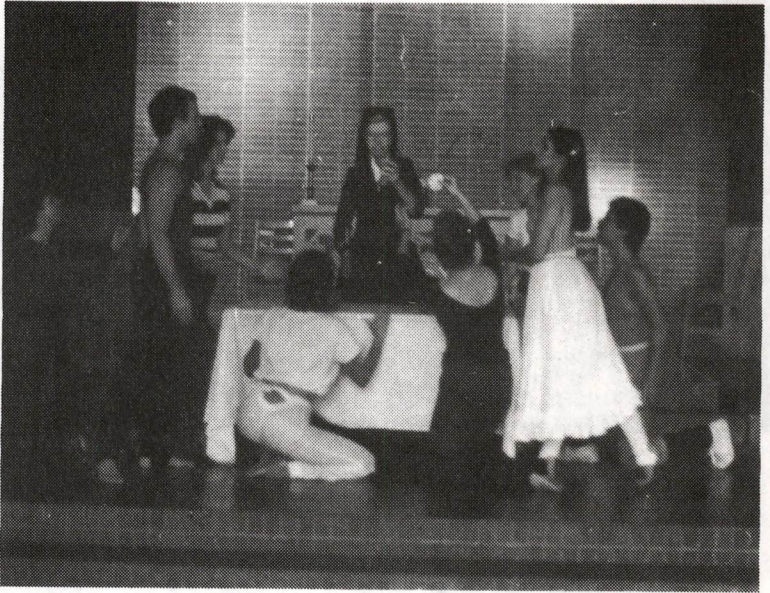
Remember to let others in your area know when you are doing something, keep us posted about workshops and events you plan, and continue to reach out, stretch, and share the gift of dance with others!

Dance on!
Susan Cole

President, Sacred Dance Guild

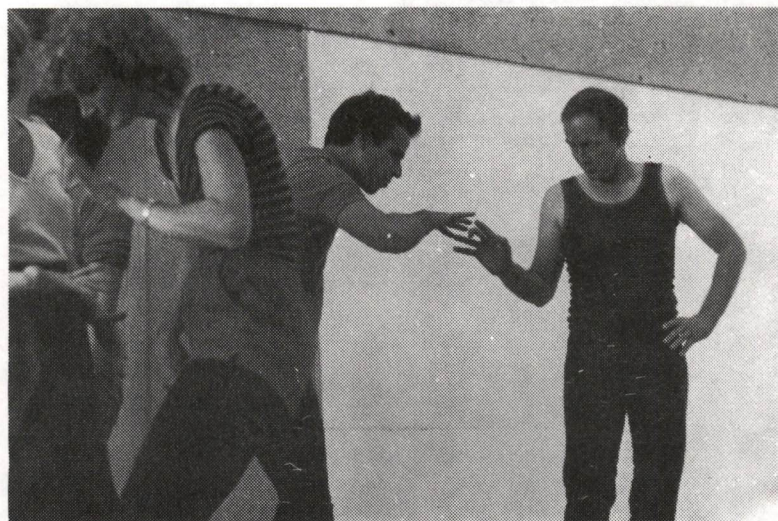
Sacred Dance Guild 25th Anniversary Festival

We worshipped together...

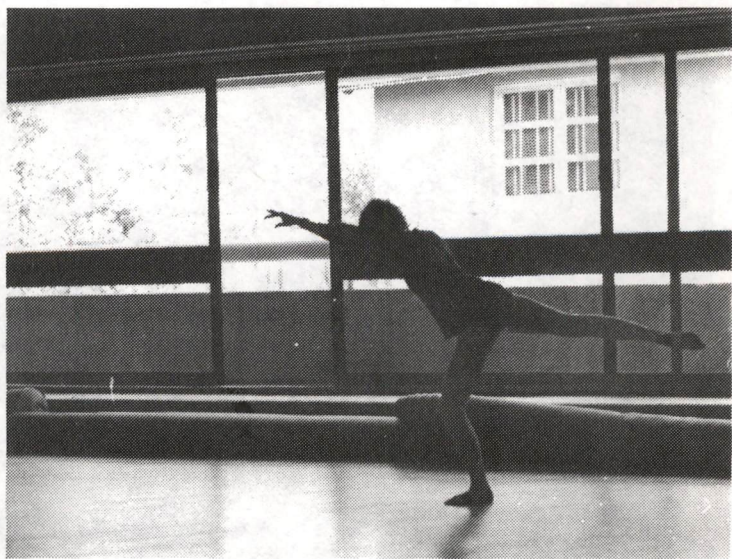


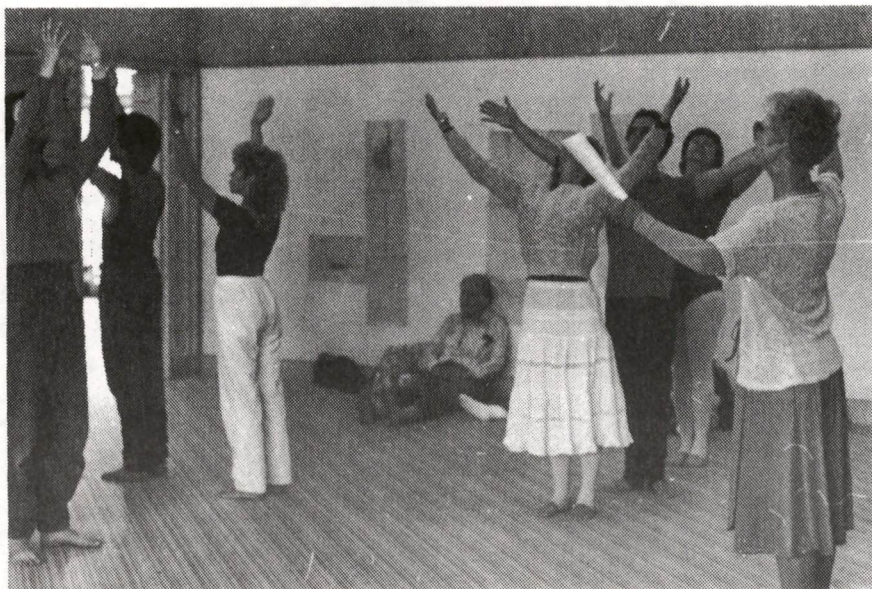


*We experienced
new possibilities ...*



... new ideas

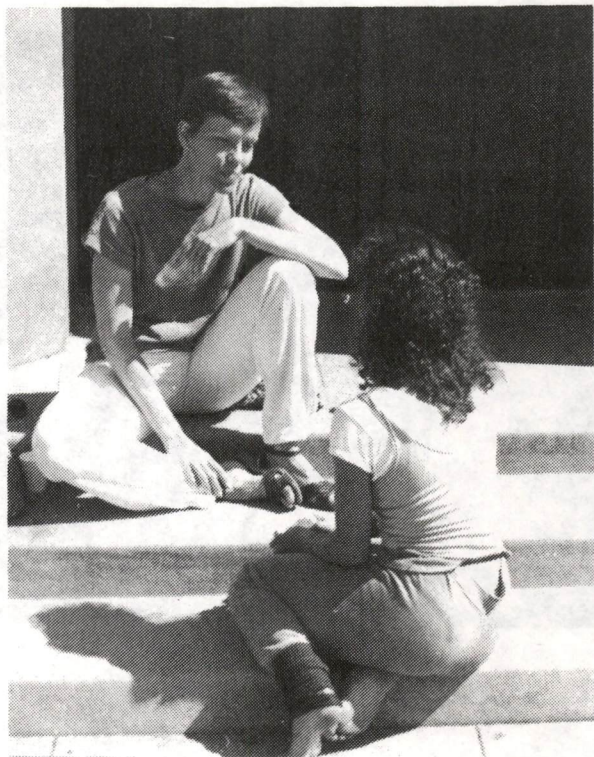


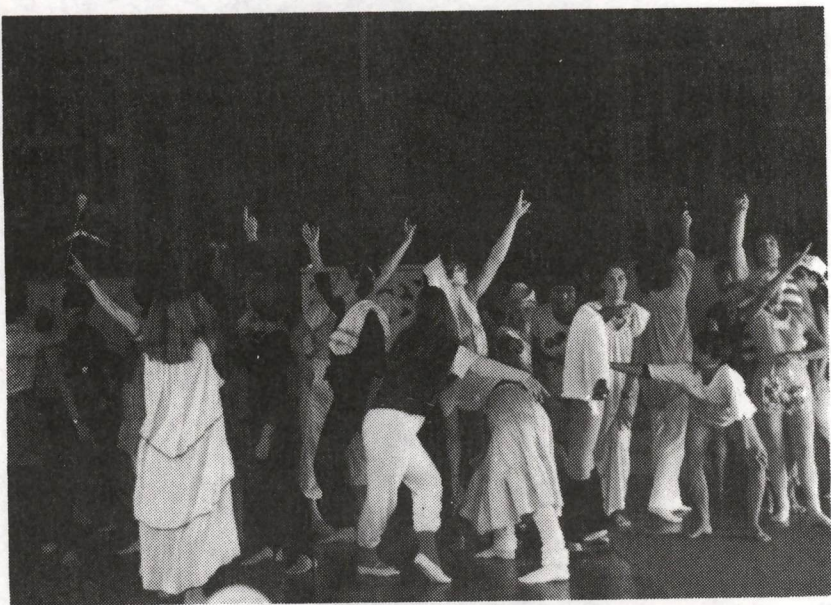


...understood our heritage

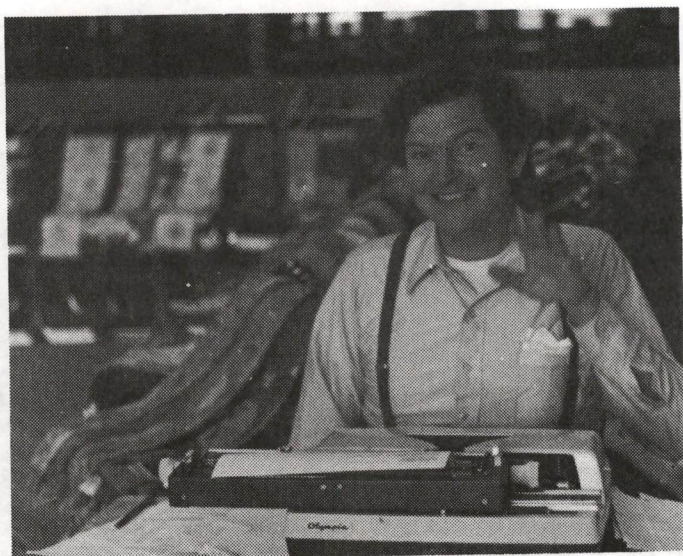


We had time to share
with leaders and
with each other.





*A truly memorable
experience ...*



*Thank you, Doug Adams,!
25th Anniversary Festival Director*

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"BIT" REVIEWS

From Leaping 17, Newsletter of Christian Dance Fellowship of Australia, April 1983, P.O. Box 373 Milson's Point, NSW, Australia:

"A Congregation Works in Unity" by Sally Grant

"Responding to the work that God was doing in our congregation at St. Luke's Anglican Church, Clovelly, Sydney, our dance group planned a dance which would be followed by congregational participation on the theme of unity spoken of in Ephesians 4:1-3, 12-16.

"A simple presentation which looked at the feelings and behaviour we have that cause disunity acted as an introduction. Most of us portrayed problem areas we could see in our own lives. We did a brief dance in a circle showing unity which was improvised, with one person leading and the rest copying the movement simultaneously. The first person broke away from the group, showing pride and criticism. The second person became concerned and tried to re-unite her to the group, but when she was rejected, she built a wall and shut everyone else out. A third, who had not been in the circle entered from the side and felt left out, so she went to gossip with the first, who had the critical attitude. The fourth, deliberately shut out the fifth, leaving herself dancing with the Christ figure. She then insisted on having her own way when he tried to lead her. All the dancers except the Christ figure (who had been part of the circle dance) were scattered in different places. He took the position of the crucifixion, which caught the attention of the fourth. She became convicted of her unwillingness to obey Him and her sel-

fishness and lack of love for the other dancer, repented and then asked forgiveness of the person whom she had shut out. They went to the second and gently enclosed her in love, which melted her self-protective barriers. These three approached the two who had gossiped and criticized, who became convicted by the love and forgiving attitude of the three, and so they (the gossipers) asked forgiveness.

"Meanwhile the Christ figure had lifted to a resurrection position, and the dancers went one by one to be joined in unity with Him and each other, reaching out to the rest of the Body, the congregation. We used Pachabel's Kanon throughout as background music - it was faded out when we finished.

"I shared with the congregation on what I wanted them to do, which was to build a picture of the church, relating to one another, with different ones prayerfully going forward and taking a position in a tabloid. I shared about different feelings and reactions we have and how they can break the unity of the Spirit. I also talked about how they might feel about being involved in what we were about to do, drawing parallels to some things God asks us to do in our lives that we may not understand or like. I suggested the feelings they might have about taking the risk of being involved in the tableau were exactly how we often feel when God asks us to do something.

"Some responded to what God told them to do; some responded to feelings within themselves; others saw a need and responded to that, as, for example, when one person who had assumed a difficult position to hold and needed support to continue.

"This part took perhaps twenty minutes, so some who were reaching up or out were truly thankful for that support. It took much longer than we had planned as people really waited on God to know

what they were to do and all had a sense of seriousness and prayerfulness in their responses to Him and to one another.

"One single young man came forward and knelt down on the hardwood floor to support an infant cradling in one arm. (How would a single man know how hard it is to hold a baby in one arm for a long time?). Another grew weary in supporting others in the Body often need to be supporting themselves. One man had a revelation of ministering along with his wife, instead of by himself. God told one person who has a motivation to serve to stop being a Martha and to take time to wait on Him. Many wept as God spoke to them about things in their lives, both as we were doing it and also as we shared afterwards how we felt about what God had shown us. Nearly everyone wanted to share. God also gave valuable understanding and insights to those who participated by watching."

*

From Leaping 18, Newsletter of Christian Dance Fellowship of Australia, June, 1983, PO Box 373, Milson's Point NSW, Australia

Editorial by Mary Jones

"This issue gives a picture of some of the ways members are using movement and dance to make the good news of Jesus come alive in the Primary and High Schools around the country. Having the freedom to do this in our schools is an enormous privilege and opportunity that is not available in many other countries. Let us pray and work for keeping this door open and making sure the teaching is done well and imaginatively as it is one of the few times the majority of our population hears the Christian message...."

*

From Maryknoll, September 1983, Volume 77, No. 9,
Maryknoll, New York 10545

"RECONCILIATION IS giving time to revere--
body and spirit--the other I meet on the everyday
paths we walk.

"Reconciliation is recognizing in sin's loud intrusion the rust that consumes, and choosing instead new life, gentleness, wonder and service; sharing James Edward Walsh's discovery that he could grow closer to God through the goodness he saw in those who imprisoned him.

"Reconciliation is apprehending the oneness in all that God made and letting the disparate parts of myself come whole again."

*

From the In Our Dancing Lord, December 1982,
Quarterly newsletter of the Columbia-Willamette
Chapter of the Sacred Dance Guild, Editors:
Susanne Renner and Jane Rickenbaugh, Washington:

Sacred Dance Isn't Sacred. It's Dance! by
Margaret Charters

"What do we mean when we say 'Sacred' Dance, or 'Sacred' Music? By definition sacred means "set apart" or "holy". There is a problem for me in designating something - anything - as sacred, especially dance or music, or any creative art form. For me all dance is sacred. Life is sacred; people are sacred. And if it's worth dancing at all, then it's sacred. Some dance, undoubtedly, is more appropriate for a liturgical setting and needs to be keyed to or in keeping with the central theme of the service. But to say that some dance or some music is 'sacred' is to say that all else is not. There is in every living, moving human being a spark of creativity - all that is needed

is for it to be ignited. It is to be honored, cherished, nurtured; and this creativity is sacred.

"This is not to say we should be satisfied with, or even accept mediocrity. The craft must be honed and refined. And simplicity is the key to congregational involvement. No one in his right mind would expect a congregation to sing a Bach oratorio in four parts, on command.

"Be quick to realize that I am not suggesting we change the name of the Sacred Dance Guild! I like the name! What I am suggesting is that we not differentiate what we claim to be sacred or not sacred. Dance, for whatever purpose it is taught, needs to be the best, the finest, the highest quality, the most holy that we can make it. Then we adapt it to the purpose, the setting, the cause whatever that may be.

"I have never subscribed to or been comfortable with a 'Sunday kind of religion.' I have always maintained that if 'it can't be done on Sunday', then it shouldn't be done on any other day of the week either! By my code the same goes for dance. But let us strive to make our dance an integral part of any service in which we participate. If there is any dance that is not sacred, not holy, and therefore profane, it is the dance that is 'performed' for the sake of dance alone rather than as an essential and integrated part of the worship. Furthermore, our dance can be prayerful and worshipful without being pious or maudlin, and can often deliver a message as well.

"Let all your dance be sacred, just as you are sacred, and your gift and your creativity are sacred. Wear your craft proudly and dance it with integrity and it will be sacred, wherever you dance it!

From Dance Magazine. August, 1981, Vol. LV, No. 8
New York:

Kurt Joos's Dixit Dominus for Lilavati by Joan
Pikula

"In the late summer of 1976, Kurt Jooss created a ballet for the Indian dancer Lilavati. It was his first piece of choreography in ten years. And it was his last. (Jooss died following an auto accident in Heibronn, West Germany, on May 22, 1978.) With this dance, a twelve-minute piece titled Dixit Dominus, created to the Handel music of that name, Jooss, in a way, completed the circle of his life.

"'That's the strange irony of it,' reflected Lilavati. 'It all sort of came into a cycle of his work. He started out like that (in the Indian vein), and he ended up collaborating with an Indian dancer. He told me about his childhood, and how, as a very young boy, he dressed himself up in Indian dresses, turbans, makeup, and so on--and was making these Indian dances for his family and friends. Later on he thought, "What am I doing? This is not the way for me to go. I must do something else." That's when he started working with Laban. (Jooss worked with Rudolf Laban in Mannheim and Hamburg between 1922 and 1923.)....

"'Jooss thought, you see, that the Indian technique and this Handel music had something very much in common, something of the baroque. The baroque in music is like our dance in a way. It's all side to side, all front, back. It's a frontal sort of music--very monumental. And sometimes our dances are built up rather in the same way. People have said what a strange thing to do, to put this sort of composition to Handel's music but Jooss didn't think it at all strange; he felt that in the European historical sense in music, it was nearer than anything else--that's why it fits like a glove, really....

"I feel Dixit Dominus is an important work. It is not a commercial project or anything I want to make money on. I would like to do it at the United Nations--that's where I feel it should be done. Or I would like to perform it as a guest artist with a good company. I would like to perform it again in the States before too long because I don't know how long I'll be doing it. It's a very strenuous solo. So I'm putting all my forces behind me to try to get people interested in seeing it--I think it's a great heritage. It's a sort of a gift, this dance, and I would like others to see it...."

*

From Dancemagazine, February 1982, Vol. LV,
No. 2, New York.

Commentary: Highlighting Dayton and Pittsburgh
by Walter Terry

"....Of particular importance is the stature of new choreography on view in Dayton. Good dancers are now numerous; gifted choreographers remain a rare species. Sebastian, at thirty-one, is one of this special breed. Permit me to describe one of his dances seen on the program I attended....And They Were Not Ashamed is one of the best contemporary pas de deux it has been my good fortune to see. Its subject matter, as its title (drawn from Genesis 2:25) suggests, deals with the first, and perhaps one of the greatest love affairs in the story of mankind, the biblical tale of Adam and Eve. Sebastian's duet (to Debussy's Danses Sacree et Profane, for Harp and Strings and with costumes by Louise Gubert) had been commissioned for a world premiere in the spring of 1980 on Munich's Ballet Days festival, when it received rave reviews from European critics...."

*

** ** * Recommended Reading * * * *

1.

#152 THE COLLEGE HEIGHTS EXPERIENCE. (The Sharing Company, PO Box 2224, Austin, Texas 78768-2224, \$1.25) Many ways are outlined by Doug Adams to increase personal lay participation in even structured Sunday morning worship; ways of encouraging lay preaching and praying, ways to unlift announcements (contemporary acts of Apostles) question time after the sermon, letters in offertory, increased involvement in intercessory prayers and more participatory communions.

2.

#204 JUVENILE DELINQUENCY: WORSHIP AS CAUSE OR CURE. (The Sharing Company \$1.25) By doing something for the children at the beginning of worship and then sending them off, we undermine their sense of Christian responsibility. Doug Adams and Harriet Brose suggest a variety of ways to bring the children back at the end of worship so that they offer what they have been doing and see worship as both something for us and by us.

3.

Adams, Doug, DANCING THE SEASONS (The Sharing Company, 2 pages \$1.25) Describes dances to use in each of the different church year seasons so the dance is in step with people's expectations, and surveys which dance books are most helpful for each season's celebrations.

4.

Verbel, Annyse, DANCE AND PRAYER: MEANINGFUL METHODS WITH HIGH SCHOOL STUDENTS AND ADULTS.

(The Sharing Company, 1980, 9 pages, \$2.50) She developed these methods to aid her high school students in making liturgical dance meaningful and prayerful. These methods allow less verbal students to develop the needed link to

bridge non-communicative adolescence with the community of Christ. The coordination is done through methods of prayer recorded in journals used at sacred dance rehearsals coupled with meditation, group sharing and dance exercises.

5.

Yates, Martha, FINANCING A SACRED DANCE CHOIR, (The Sharing Company, 1980, 56 pages, \$3.00) She focuses a lifetime experience in fund raising and sacred dance to aid every person relating "dance and religion." Here is a practical advice on varieties of dance groups, general budgets, support groups and funding sources, and reporting and recognition.

6.

Bellmark, Lu, NON JUDGEMENTAL SACRED DANCE: SIMPLE WAYS TO PRAY THROUGH DANCE, 1978 (The Sharing Company, 23 pages, \$2.50) Her detailed instructions help us lead anyone toward meaningful prayer through dance. With beginners or skilled dancers, she gives refreshing help to develop prayer groups through dance and develop dance through prayer groups.

7.

Seaton, Linda Kahn, SCRIPTURAL CHOREOGRAPHY: BIBLICAL DANCE FORMS IN SHAPING CONTEMPORARY WORSHIP, (The Sharing Company, 1979, 21 pages \$2.50) She gives the shape of biblical dances as beginnings for our own choreography to develop dozens of scriptures where dance appears overtly; but she also reveals rich new sources for dancing more subtle movements: i.e. God's breathing and all speaking of words.

8.

Sonen, Pat, USING MOVEMENT CREATIVELY IN RELIGIOUS EDUCATION, (The Sharing Company, 38 pages \$3.00) Here are ways to use movement with children to more fully experience and express poems, stories, and rhythms.

9.

Rock, Judith and Adams, Doug, BIBLICAL CRITERIA IN MODERN DANCE AS PROPHETIC FORM, (The Sharing Company, 1979, 16 pages, \$2.50) A dance is resonating with biblical faith not because it deals with a biblical subject (i.e. Job or David) but because it expresses that faith: for example, early modern dance preference for asymmetrical form, percussive movement, and movement that goes 'into the earth' resonate with biblical affirmations of the prophetic spirit that sees all the earth as God's and encourages human creation of new forms that disrupt the standing social orders. This was one of the major presentations at the 1979 Jerusalem seminar: Bible in Dance.

10.

Reed, Carlynn, AND WE HAVE DANCED: A HISTORY OF THE SACRED DANCE GUILD AND SACRED DANCE, 1958-1978 (The Sharing Company, 1978, 210 pages, 87 photos \$5.95.) Here we see the many dances created by leading sacred dancers over the last twenty years; and we read the best insights on sacred dance from Ted Shawn to Doug Adams. We see the seven main streams of Sacred Dance developing: dance choirs, dance spectacular, congregational dance, ethnic dance, charismatic movement, and dance as prayer.

oooooooooooo00000000 FILMS 00000000oooooooooooo

A VIDEO TAPE LIBRARY OF SACRED DANCE is being developed at Pacific School of Religion. If you have a video tape or tapes of your dances, send them to P.S.R. so we can play and if you are willing we will make a copy of the tapes to add to our permanent collection at P.S.R.'s dance collection. Watch future issues of the SDG Journal for annotated lists of video tapes we will have in that collection: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709.

LETTERS TO THE EDITOR

From Forrest Winston Coggan, Comstock Park,
Michigan, February 4, 1983

"I was delighted to receive the 'Annotated Bibliography of Dance & Religion' and feel it to be a real addition to references in University Dance Depts. as well as within the Guild membership. I hope libraries will have copies onhand for interested people who are not yet associated.

"In addition I wanted to take this opportunity to express my good feelings about the move of the Guild to the west, and most particularly to the North West Coast environment. It is one of my favorite environments. And for those who have read the very important book 'Nine Nations' by Joel Garreau it will be especially known as the ECOTOPIA region of North America. Congratulations. I know it was a huge labor.

"One of the reasons I understand the move is that our own organization Teatro Internacional Inc. (non-profit, tax-exempt, focusing on heritage arts of the Americas for 15 years) is moving from the Midwest for the West. It has been a long delayed action, and even now we are waiting for the last legal clearance from this state.Our purposes will continue the same - promoting the use of the religious and artistic heritage of the people of the Americas in new creative projects....The 25th Anniversary in Berkeley looks good. I haven't lived in California for many years but wish I could be there to see everyone at work doing the things we love so much. My warmest regards to ALL..."

*

From Eugenia Lane, 1312 Verio Place, Irvine,
California 92715: (This letter was written to

your Editor, but feel free to send any information you have with reference to this material. Suggestions were made to contact the Council of Churches, The Hebrew Association, the Unitarian, 25 Beacon Street, Boston, Mass., and the United States Catholic Conference, 1312 Massachusetts Avenue, N.W., Washington, D.C. 20005.

"I am working on an M.F.A. Thesis and need some information or sources to learn some statistics on: What per cent of Protestant Christianity: (preferably broken down by denominations)

1. attend theatrical dance concerts of ballet and modern?

2. attend social dances in or outside of the church?

3. attend modern or ballet classes?

How many church members are professional ballet or modern dancers?

How many Christian colleges, seminaries, Bible Schools have dance programs that include ballet and or modern dance?

What per cent of Christian high schools offer modern and ballet dance in their program?

How many Christian colleges have sacred dance programs that include modern and ballet classes?

How many churches have dance choirs?

How many professional sacred dance groups are there? (a list of each and brief history)

What per cent of churches are using congregational dancing in their worship services?

*

Yen Lu Wong, 4091 West Eighth Street, Los Angeles, Ca 90005, June 13, 1983, Writes:

"...In September I will spend one week each in Guam and the Northern Marianas, sponsored by the Consortium for Pacific Asian Cultures. I will work with leaders in the community who are interested in a way to link contemporary life to the ancient traditions. There will be many workshops

with a cross section of the population. Religious leaders, health workers, healers, artists, students and senior citizens will be among the participants, and the central focus of all my work will be to share cultural concerns and help give direction. At the University of Guam Theatre, I will perform solo works specially designed for the occasion..."

*

From Susan Gunn, Chapter President Southern
New York, Graymoor Christian Unity Center, Rt
9, Garrison, NY 10524:

PLAYFULNESS - WHOLENESS - HOLINESS October 7-9, 1983 at the Graymoor Christian Unity Center featuring Richard Avery/Donald Marsh, (Congregational Movement); Carla DeSola (Improvising in the Spirit); Lindsay Huddleston (Bible Study Through Songs, Props and Games); Roberta Nobleman (Mime and Holiness/Wholeness); Carlynn Reed (Collaboration or Conglomeration); Carol Vassallo (Discovering the Divine Dancer Within); and Susan Gunn (Dance - Integration or Decoration in Liturgy).
Workshop: Write Susan Gunn

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DEADLINE DATES FOR JOURNAL ITEMS:

Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

XX

From Cindy McGahan
 Vestavia Hills United Methodist Church
 P.O. Box 20150, Birmingham, Alabama 35216

"I wanted to let you know that my address has changed since the end of June. I was married. This will be my third year to serve on staff at Vestavia Methodist as the Director of Sacred Dance Ministries. I wish other churches would hire sacred dancers, just as Vestavia hired me. The church provides me with a dance studio to teach ballet to church members and members of the community. Then in return I direct three sacred dance choirs for grades 4-12 and participate regularly using dance in Sunday worship. Perhaps if more sacred dancers looking for employment approached individual churches with this type of dancer/church relationship, more churches could have a dance person ON STAFF...

"I thoroughly enjoy reading the journal. Thank you for giving of your time to help write Sacred Dancers around the world."

*

From Janet Skidmore, 6812 N. Wayne, #408, Chicago, Illinois 60626, August 10, 1983:

"Nice to finally meet you in Berkeley last week! ...Four Chicago residents attended the 25th Anniversary festival: Illinois Regional Director Janet Skidmore, who was a scholarship recipient, and soon-to-be members Eugene and Wildith Brady, and Pastor John Hudson of the Granville United Methodist Church...."

SACRED DANCE GUILD

JOURNAL

Editor's Note: "Music Used or Chosen for Sacred Dance" or "If Music is Used, How is it Chosen?" is the theme of this Journal. With this issue The SDG Journal is able to at least launch into this new area.

IF MUSIC IS USED, WHO CHOOSES IT? (and what do you do if it isn't you?)

by Keri Sutter

(Ed. Note: Keri Sutter is Director of St. John's Cathedral Dancers at The Cathedral Church of St. John, 318 Silver, SW, Albuquerque, New Mexico 67102.)

"Most of us like to choose our own music when we're choreographing a dance. We're the best qualified to decide whether a piece of music will enhance the dance, and we're the ones who will be living with that piece of music for the weeks or months that it takes to choreograph the dance. Sometimes, however, someone else picks the music for us. That person can be the minister, organist, choir director, or maybe the liturgy or music committee. They have a lot of reasons for making the decision, most of them good ones: they know the congregation better than you do, especially how it reacted to the last dance that was done there, tradition, or maybe you weren't at the planning meeting when the decision was made. Still, you've got to live with their choice, they don't. So what do you do?

"Don't panic, or heave a resigned sigh. Take a good long look at the situation. Do you want to dance in the service the music was chosen for? Will your schedule allow time to choreograph and rehearse the dance? Have you done any dances using that music, or a similar type of music? Perhaps you can revive a dance instead of choreographing a new one. Do you like the music? Can a dance be done to that music? After you look the situation over, make one yes/no decision and also, if possible, come up with alternative solutions. Perhaps a different piece of music will be acceptable, or you may be able to revive an earlier dance. Of course, you may like the music that has been selected, and a very rewarding experience can be had if the music chosen is in a style that you are not familiar with.

"Now go see the person that made the decision. If you plan to use the music that's been chosen, it will be a short meeting, but do meet. Conversation never hurts, and you may have a chance to throw in an idea or two of your own for future dances. If you want to make changes, the meeting will be longer. Make sure you know what your alternatives are, and be prepared to compromise. If no compromise is possible, all you can do is give your yes or no answer.

"Now begin making plans so that the next time a dance is considered your input and ideas are considered also. First, develop as wide a repertoire as possible. The Powers That Be may think you only want to choreograph one type of dance to one style of music. Get to know the decision-makers. If they know you, they will be more likely to think of you at the crucial moment, and they're also more likely to accept your ideas.

"Present written proposals for dances right before planning meetings. If you can't find out

when they are, present them when the ideas are clear in your mind. If your ideas are clear, they may accept them, especially if they're not quite sure what they want. Even if they don't accept your ideas, you may find out what they've planned far enough in advance to do a good piece of choreography instead of having to slap a piece together at the last minute because you weren't informed in time. When you write your proposal, ask to be notified about future planning meetings. They may not be inviting you because they think you're not interested. Set deadlines as a part of your proposal. If you can't choose your own music, at least give yourself time to choreograph their choices.

"Expand the dance program into other, non-liturgical areas. Go to the Sunday School, present a program to some of the church organizations, do workshops at retreats. In a different setting, you may be allowed more freedom. Go to other churches. A different church will have a different policy about dance, and you may be given more leeway.

"Planning a sacred or liturgical dance is a collaborative effort involving the choreographer, the music director, and the clergyperson or planning committee. When each of these has input into the final decision, the result is a better dance that is well-received by the congregation. Don't let yourself be coerced into doing choreography that is less than the best you can do."

Editor's Note: The following is from LEAPING 16 November, 1982, Australia. The author, Cathy McAppion is director of Corinthians VI, the Liturgical Arts Company of the Sydney's Catholic Archdiocese.

MUSIC COPYRIGHT

by Cathy McAppion

"This has been a question on everyone's lips since the whole thing began, 'How do we as dance ministers stand with copyright?'

"When Corinthians VI were preparing for their Easter Presentation we felt the need to look into the matter and found several facts.

"As a general rule, copyright lasts for fifty years after the year that the author/composer dies; or for fifty years after the work has been published, performed, broadcast or publicly sold, when this occurs after the author/composer's death. This then means that most material that is older than fifty years will not be copyright.

"Where does that leave us as most of the music we as a group use is not more than fifty years old (except when we use Gregorian Chant)?

"When contacting the Australian Performing Rights Association, I was told that all music that is recorded and used for public performance is subject to copyright (unless it is over 50 years). At the time of writing this article we were subject to paying \$10.30 for each piece of music that we used.

"This also applies to music used on church premises.

"As the owners of a venue where a copyright work is to be performed (whether this is a school, church hall, or church or even street), the owner is legally responsible to ensure that the correct permission has been granted. I must stress that a church needs to obtain permission for all work performed on its premises. This applies even when the groups performing are visiting groups and not reg-

ular church members of that parish. This also applies to groups hiring the hall for their own use.

"I have had great difficulty in the past writing overseas to obtain copyright for various pieces of music. Sometimes it is hard to know what music you will need in time to write and gain permission to use it.

"In many cases this permission can be granted through the Australian Performing Rights Association (APRA). For a small fee APRA will cover all performances of material whose copyright holders they represent.....(Ed. Note: In the USA write the Publisher of the work for permission. In some cases than the author/composer must be contacted.)

"I realise that all this sounds time consuming and costly, but in the long run it could save you \$ \$ \$ \$.

"I am also conscious that in our Church today where there is a call to Social Justice that there are many people who make their living from music and that in the long run it is these people who suffer.

"I am reminded of a case where a friend of ours lent a tape that he had recorded of his own songs to a lady who asked if she could borrow it. On my last visit down south I was surprised to know that every school and indeed some clergy houses were all equipt with a "pirated copy" of the tape.

"It seems that at this stage there is no other way around the situation.

"One final thing that I forgot to mention was that APRA and the Copyright Control Board regard all Church services where dance is being used (or in that fact music of any sort) as performance whether or not people are paying to be there."

From LEAPING 17, April 1983, Australia

(Ed. Note: This is a review of Music by Dianka Szczepanski.

MUSIC BY Dianka Szczepanski

Think on These Things - Janny Grein , Sparrow Records (SPR 1028) c 1979

"Those of you who think they've exhausted the possibilities of 'Praise Strings' and Ken Medema and are seeking something contemporary and different, should tune into this delightful collection of songs, written by husband and wife team, Bill and Janny Grein (with Linda Lang collaborating with Janny on 'Awake').

"The tracks offer many possibilities - moving easily between a variety of musical styles. The skillful musical arrangements add colour and drama to songs like 'The Zeal of God' and 'Awake', without distracting from Janny's exciting, 'gutsy' voice. Her gentle renditions of 'Praise Him' and 'I Will Always Love You' are truly inspiring and I would recommend these tracks as a starting point for dance worship.

"For those who prefer something more 'raunchy' there are songs like 'Build Your House on the Rock' and 'Keep on Saying' It' and 'Missionary' to keep you going. The Jazz inclined might be challenged by the 'laid back' beat of 'He cares for Me'. Finally, those whose musical tastes lean toward the simplicity of folk tunes will be enchanted by the title track 'Think on These Things'.

"All lyrics have been inspired by God's Word, (the most obvious being 'The 91st Psalm'), personal, prophetic, encouraging, challenging, searching and all interpreted with sensitivity. The instrumentation is clear and crisp, including strings, piano, acoustic, electric and bass guitars, drums and percussion, organ and

back vocals (on some tracks).

"If you are fortunate enough to have a musical group attached to your dance or church group, all songs on this album and other Janny albums can be found arranged for piano and voice in The Janny Gr Grein Collection (40 selections), published also by Sparrow.

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INVOCATIONS and THE MOTH AND THE FLAME - Keith Jarrett, ECM Records (LC 2516) c 1981, Digital, Double Album Set

"Without entering into the debate about whether or not Christians should use secular music as part of their ministry - I would however, like to point out that music of a truly improvisatory character is difficult, if not impossible to find in a local Christian record bar. It is difficult to find such music in any record bar!

"Anyway, whatever your views may be, Keith Jarrett remains an extraordinary composer, improvisatore and performer. His music on this album (and others of past) is evocative, atmospheric, and demands a discerning listener. Themes in his compositions can be transformed and adapted to suit a study in movement improvisation, or for just clearing cobwebs from your imagination. Jarrett, in the album sleeve, appropriately quotes the words of poet, Robert Bly: 'When the ear receives subtly, it turns into an eye, but if sounds do not reach the ear in the chest, nothing happens.'

"The 'Moth and the Flame' is, in my view, the most appealing of the two compositions and probably the most useful for improvisation. Jarrett explores the depths of this theme as well as taking a solo piano to its limits, in expression and technical versatility. The resulting sound menagerie is in five parts, each narrating in a sequence of 'events', the treacherous fascination of the moth for the flame. The length of time of each ranges from

5.35 minutes to 9.41 minutes....The Moth and the Flame would be a catalyst for any challenge seeking dancers.

(Ed. Note: Your Editor did the chapter on Labanotation and the notation of all the exercises in the book "On the Count of One: Modern Dance Methods" by Elizabeth Sherbon, Third Edition, Mayfield Publishing Company, Palo Alto California. In this book there is a chapter on music by Joshua Missal. Here is a small section that should interest the SDG readers.)

Music for the Dance: A Composer's Thoughts on Composing for the Dance bt Hisgya Nussak

"George Balanchine called music 'the floor the dancer walks on.' Denishawn defined music visualization as 'pure dance.' And Louis Horst said 'Music for the dance cannot be judged apart from the dance for which it is written, because it is an integral part of it...The question is not how great a dance composer is, but what he does for the dance.'

"Music and dance form a natural partnership. Even nondancers respond to basic rhythms and emotionally evocative music with instinctive, unconscious body movements. Though some recent innovators--composers and choreographers alike--have tried to ignore the music-dance partnership (even to the extent of stating 'Dancing has nothing in common with music other than the element of time and the division of time'), the true, basic reality remains unchanged. The dancer, moving to the pulsation (beat) of rhythm and tempo, must also be able to envision and project the emotional essence of music. This emotional impact affects the audience as well as the dancer. When the dance movements contradicts this, viewers immediately sense the dis-

ruption of communication.

"Revolution occurs in the arts as well as in the attitudes of people, and as always happens in history, the pendulum swings back and forth; from left to right and from right to left. The dance has recently gone through a period that fostered and encouraged drastic experimentation. New ideas must never be stifled--else there is stagnation and no progress. However, unfettered and radical innovation that tends to go far beyond natural growth and development often becomes the absurd--and such innovation is what occurred during that recent period.

"We must know and use the best of what has been done in the past and add to it the best of what is new. However, we need to distinguish serious attempts to push into new territories from experiments that are strictly innovation for innovation's sake. We must be able to identify and guard against the 'hype promotional gimmicks' that receive media coverage because they are absurd. The choreographer, and the composer as well, should avoid using experimentation to cover a lack of real creativity. It is too easy to experiment, to use the untried without preliminary study, and then claim that the work is 'beyond the comprehension of the masses.' Therefore, teacher and student should always question the validity of such experimentation. If the emperor wears no clothes, we must say so!

"To dance in spite of the music, to use untrained dancers, to become enchanted with the concept itself rather than with the resulting dance and its essence, is chaos. And as the music synthesizer is no longer considered an important addition to musical composition so dance performed totally without music is no longer considered the new way of the future. Like so many other innovations, the synthesizer had its day; it was a fad. Today, it has found its true use--for special effects in movies, disco, and space operas.

It has had very little impact on twentieth-century music. Similarly, silence has had little impact as a platform for dance. True, there may be times when silence adds an accent to the dance movements. But it is the sudden cessation of sound for a brief period of time that makes the rest of the music-dance partnership so intense. Dance totally without music is makeshift; it creates artificial obstacles. And aleatoric (meaning improvisatory or random) dance is on the decline, as is aleatoric art and music. Dance today is returning to structural movement, necessitating trained performers and structured music specifically composed for a specific choreography. The personification of the musical score--that is, its visualization by dancers--completes its humanity. Freedom of expression in dance does not negate the use of composed music. The composer writes to support and enhance that freedom of expression..."

REMEMBER: "STRETCHING SACRED DANCE - FESTIVAL '84"
at

**PACIFIC SCHOOL
of RELIGION
BERKELEY, CA. 94709**



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REVIEWS, PREVIEWS AND THE FACT OF THE TWENTY-FIFTH ANNIVERSARY

It was only one day your Editor spent at the 25th but WHAT A DAY! If one must choose a day to see perhaps the FIRST DAY is the ONE! Everyone is excited about the 25th, everyone is excited in meeting those they have only contacted through the Journal or by mail or by phone, everyone is excited by all to be done in a few days that has been building for all the 25 years.

On the other hand, some are looking for faces that they hoped would be there, but for one reason or another could not make it. Two past Presidents were there, Doug Adams and Mary R. Johnson. Mary is the great person who receives the mail going to Box P.O. 177, Petersborough, New Hampshire 03458.

Of the "greats" who wrote on the 25 years, Erika Thimey was present. In fact, if your Editor may digress, Erika, Doug and I had the most delightful dinner of fresh salmon before the concert on the first night!

Naturally, old and new acquaintances are renewed and experienced. If only one thing is accomplished at conferences and workshops it must be that people get together - the experience is the togetherness!

The day began with breakfast following the "Meditation, Movement & Gesture" with Lu Bellamak This was quiet time to prepare for the excitement to come. When your Editor was in high school it was considered a necessity to set aside 15 minutes per day for silence - moments of refreshment!

At least for your Editor, now the time for running began as I wanted to sample each of the classes offered - from the giewpoint of writing a few lines. Carla DeSola was a fine technique in modern with all the flow and phrasing that she is known for. Carolyn Deitering guided the beginning technique class with much spirit while Suanne Ferguson quietly placed the ballet technique on her class. Time did not permit visiting Barbara Lyon's class or Sandy Park's; nor the classes off campus of Cindy Winton-Henry and Judith Rock.

The half-hour break with Doug Adams was GREAT. We thought about, meditated about and discussed about an OVATION - A STANDING OVATION to GOD! What an ovation! A state by state or area by area was placed outside the chapel and one by one we joined until we were one large circle singing and moving in and out as ONE!

Second great race began for your Editor: Out of five, four were made. Carla DeSola was working with the students on peace; Carolyn Deitering was teaching "Jonah, Joy, and Jesus", Judith Rock was working with idea, energy and impact while Arthur Hall was teaching dances from African and Afro-American Religions. Each was so different from the other - yet there was the intenseness of purpose that made it difficult to leave.

Then came lunch - it was a bit of wait the first day - but your Editor is sure that by Friday all clicked along in great style! Monday did not see the Panel discussions materialize. Following lunch your Editor was teaching so did not see the others.

The "Recording Sacred Dance" went well - both sessions. First the class was given the basics of the notation system as compared to music

notation. Then the students walked through various patterns and easy combinations of movement in the notation. Finally each class read and learned the Doxology as recorded in Labanotation. Ted Shawn was the choreographer. Mary R. Johnson reports "Loved your course - made sense out of something I've always wanted to know."

Following the twice-repeated afternoon workshops on Monday was the Reception hosted by the Sacred Dance Guild at the Bade Museum. The participants enjoyed the art and the Bibles and artifacts in the museum.

After the delicious fresh salmon dinner we all went to the Body and Soul Dance Company in San Francisco. It was a delightful and spiritual way to end a FIRST DAY! (Even the weather was perfect.)

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(Ed. Note: Now the entire program will be included for the benefit of history and also for those who could not be present.)

SCHEDULE FOR "SPECTRUM OF SACRED DANCE," August 1-5, 1983 at Pacific School of Religion, Berkeley California

6:45 a.m.-7:30 a.m. "MEDITATION, MOVEMENT, & GESTURE" with Bellamak in Mudd 100. Be sure to come Monday morning at 6:45 a.m. for the workshop to experience the stillness and quiet each morning as we join together in silence, by centering our body, mind and spirit, and become open to the many gifts we shall receive each day during this festival. Connect the spirit of God to the roots of Mother Earth as we begin each day. (Lu Bellamak is the director of spiritual dance at the Franciscan Renewal Center in Scottsdale, Arizona, director of the Sondance Company and the author of the books Non-Judgmental Sacred Dance and Dancing

Prayers.

7:00 a.m.-8:00 a.m. BREAKFAST. D'Autremont

8:00 a.m. - 9:30 a.m. DANCE TECHNIQUE & ALTER-NATIVES. (For those housed at the University of California next to First Congregational Church at Channing and Dana on the southside of the U.C. campus, you can take your technique at First Congregational Church's large Assembly or Small Assembly (the southeast corner of the church building) where Cindy Winton-Henry will be teaching "Beginning Technique Class: Daily work in developing kinetic awareness of what it means to have a presence that serves" and where Judith Rock will be teaching "Intermediate Modern Dance Technique: floor, center floor, across the floor, combinations from Body and Soul repertory." By taking technique down there, you can freshen up at your room before coming up to PSR for 10 a.m. worship. Of if you have already come up to PSR for the 6:45 Bellamak workshop or for breakfast or because you are attracted to the technical classes or alternatives at P.S.R., take one of the following at the P.S.R. campus: Carolyn Deitering will be teaching "Beginning Technique: Spirit and Nature in Liturgical Dance: both inner-directed and outer-directed exercises for daily enlivening the movement sense and expanding the movement vocabulary" in the PSR Chapel. Carla DeSola will be teaching "Intermediate-Advanced Technique": the class will integrate ballet barre, modern floor, and dance phrases (partially based on Valerie Bettis and Limon technique) with becoming more conscious of spiritual values and how to practice physically expressing these inner impulses. Join Carla for this class in D'Autremont. Suanne Ferguson will teach "Ballet Technique for Sacred Dance" in Mudd 100. As alternatives to technique, you may take during this period Barbara Lyon's "Dance Toward Wholeness: Healing:

emphasis on movements that allow recreation within self and with others as a means of discovering new perceptions in personal histories, dance as prayer, and healing the handicapped creativity in every person in Room 6, PSR Chapel. Or take Sandy Park's "Embodying Your Spirit: working with material from 'Movement Ritual' developed by Ann Halprin. The spinal column is the focus for these movements; and breathing is the "inspiration" for them. Exploring the connection between breath and body provides a central resource for expanding creativity. in Mudd 103.

9:30 a.m. - 10:00:00 a.m. BREAK

10:00 a.m. -10:30 a.m. WORSHIP WITH DANCE in the PSR Chapel. Different leaders each day: Adams on Monday, DeSola on Tuesday, Winton-Henry on Wednesday, More on Thursday, and Fisher on Friday. Please be in the chapel a little before 10 a.m. so we may begin promptly and without interruptions of people drifting in late.

10:30 a.m. - 12: noon MORNING COURSES. WE ADVISE you to stay with one course throughout the week after you locate the course most fulfilling to your needs; for each course is cumulative in nature (building throughout the week).

A. Judith Rock's "Choreography for Beginners: Ideas, Energy, and Impact"; Choreographic essentials of design, phrasing, space, rhythm, contrast, and how to manage your personal "creative trinity" of choreographic ideas, incarnation of idea in time and space, and the impact of your idea on audience/congregation; in the PSR Chapel.

B. Connie Fisher's "Dancing Through the Bible and Liturgy & Eucharist Now" will lead participants to discover festivity and fantasy through dance as vital elements for wholeness in worship. We will begin by experiencing our Old Testament and early Christian heritage in ritual and dance. Emphasis will be placed on using dance as an ex-

pressive element in worship and education. Monday, "Dancing the Old Testament: dancing the 'seasons' from the Old Testament heritage; Tuesday, "Dancing the New Testament": contemporising the dances of early Christians; Wednesday, "Dancing the Liturgy": bringing life and action to ritual; Thursday, "Dancing the Eucharist": a rehearsal of our story and a reenactment of God's mighty acts; and Friday, "Dancing in the 'Now'": dancing for peace and justice. In the Mudd Building, Room 103. C. Arthur Hall will teach "Dance As It Relates to African and Afro-American Religion." He will teach some of the dances that have made his Afro-American Dance Ensemble and his Ile Ife Center for Arts and Humanities in Philadelphia world famous. The course will be in D'Autremont Hall.

D. Carolyn Deitering will teach "Jonah, Joy, and Jesus". She will be teaching choreography for "Jonah," "Joy to the World," and "Jesus of the Colors" (inner and outer directed and some combinations) group choreographies for several liturgical seasons. The course will be taught in Room 6 underneath the Chapel.

E. Carla DeSola will teach "Dance For Peace": How as dancers can we express our common concern for harmony in the world. The week's work includes exercises on personal disarmament and extending one's boundaries asking the question "Who is my family?" Participants will share in creating original liturgical dance forms on these themes. The class meets in Mudd Room 6100.

12 noon - 1 p.m. LUNCH. D'Autremont buffet.

12:30 p.m. - 1 p.m. PANEL DISCUSSIONS ON "RELIGION AND DANCE" (in Chapel)

Monday: "SACRED DANCES as Interpreters of Scripture": "How do dances increase understandings of scripture?" "What do I know of scripture that I did not know before the dance?" Panelists Adams, Fisher, Park, Trolin, Cole,

Shuker, et. al.

Tuesday: "Ambiguity in Religion and Dance"

"Moving beyond either/or perceptions,, how do dances remove ideological blocks?" Body and Soul Company: Rock, Winton-Henry, Porter, and Adams reflecting on the Monday evening concert & questions.

Wednesday: The Sacred Dance Guild Business Meeting. All are welcome to the SDG annual business meeting. Bring your lunches into the chapel for the annual meeting that begins at 12:15 p.m. and concludes by 1 p.m. S.D.G. National president Susan Cole presides.

Thursday: "Sacred Dance as Social Action": "In what ways may sacred dance express social concern and bring about social change?" "How would liberation theologies inform sacred dances and how would sacred dances inform liberation theologies?" Panelists include Martha Ann Kirk, Doug Adams, Carla DeSola, Constance Fisher, et.al.

Friday: "The Healing Nature of Dance:: "How does dance reform health and bring healing to individuals and groups?" Panelists include LYON, Park, Verbel, Bellamak, Adams, et. al.

1 p.m. - 2:45 p.m. FIRST ROUND OF WORKSHOPS (These workshops are repeated at the time period of the Second Round, 3 - 4:45 p.m., so you may take two of the six different offerings each afternoon, except Friday when only one round occurs

MONDAY WORKSHOPS:

I. Susan Cole teaches "Gotta Dance": jazz music, which evokes our innermost emotions, will serve as a means of exploring confession, praise, and meditation through dance. This workshop meets in Mudd Room 103.

II. Carla DeSola teaches "Lord Have Mercy" constructing a choric dance to the Kyrie from Dave Brubeck's To Hope!, using theme and variation & improvisation. This workshop with Carla meets in Mudd 100.

III. Carolyn Deitering teaches "Dancing with Objects" demonstration of dances utilizing bells ,

a rose, a tambourine, and a censor - the principles involved- experience in dancing with objects (each participant bring a Bible or other book and one other interesting or special object.) Meets in Chapel.

IV. Arthur Hall teaches "Dunham Technique as it relates to African Dance" in D'Autremont Hall.

V. Virginia Shuker teaches "History of Religious Dance Informing Today's Dances" which will begin with slides of art from the various religions and will continue with applications of postures and movement patterns they suggest as applied to contemporary religious dance. Meets in Room 6 under the Chapel.

VI. Clif Trolin teaches "Movement in Prayer in a Hasidic Mode" showing how Hasidic dance incorporates a widening range of emotions in prayer and worship (so we can pray when angry as well as when fearful, bored, exhilarated...). Experience prayer dance modes from the second century with Rabbi Akiba through the Hasidic movements and dances developed in the eighteenth century and how to do these movements today to sense God's movement in more of our times and spaces. This workshop meets in Mudd 101.

TUESDAY WORKSHOPS:

I. Arthur Hall teaches "Dances of the GODS of Africa" in D'Autremont

II. Cindy Winton-Henry teaches "Improvisation As Active Contemplation" exploring structured dance improvisation as means for personal and corporate theological insight and faith development. Meets in Mudd 100.

III. Judith Rock teaches "Christianity, Dance, and Ambiguity: Avoiding the Manichean Heresy": reflection and discussion on the communication of ambiguity as a task for the religious artist. Meets in Chapel.

IV. Connie Fisher teaches "Dancing The Seasons": celebrating, through dance, the seasons of the year in worship and education. Meets in Mudd 103.

V. Sandy Park teaches "Embodying Your Name": a workshop to create a ritual of developing name dances by using resources of time, space, force, and graphic visualizations. The purpose is to experience a creative way to get to know others. Participants can then use and share these methods in other group situations. Limited to 12 persons and meets in Mudd 101.

VI. Carolyn Deitering teaches "How Liturgical Can You Get" with dancing the liturgy - the ritual dance of celebrant and assembly - creative building on ritual slides of dance liturgies done at Oakland Cathedral. Meets in Room 6 under Chapel.

WEDNESDAY WORKSHOPS:

I. Martha Ann Kirk teaches "Dancing with Creation":

this workshop growing out of creation centered spirituality will explore and share how Mexican and Native American dance can enrich Christian worship and education today and how such dances were incorporated to enrich Catholic liturgies of the Southwest. The playfulness and care for the earth makes such dances especially appropriate in our day when ecological concerns are needing to be heightened. Meets in Room 6 under the Chapel.

II. Cindy Winton-Henry teaches "Craft of Improvisation": The "disciplined loss of self-control" improvisation is a communicative craft and art-form with exciting possibilities for the liturgical and educational life of the church. This workshop will cover basic skills of improvisational craft. Meets in Mudd 100.

III. Sandy Park teaches "A Ritual of Embodiment": The group will learn and experience a gentle, playful nurturing bodywork technique which can be repeated at church retreats or conferences. The purpose is to have fun while caring for other persons and being cared for. Everyone please bring a towel! Meets in Mudd 103.

IV. Phil Porter teaches "Clothes Mindedness": what do we wear to dance in and out of church? Meets in Mudd 101.

V. Doug Adams teaches "Dancing Christmas Carols": Learn to dance a dozen favorite Christmas Carols with folk dance patterns anyone can do in worship and education to increase community, joy, and re-dedication. The carols are set to folk-dance patterns from the early church, medieval church, and contemporary folkdance from square to the bunny hop. Meets in D'Autremont.

VI. Barbara Lyon teaches "Sacred Dance with Humor" to allow the clown within each of us and the Bible to move into re-educating the body as a vital resource for reconciliation within the self and with others to affirm differences and incongruity and the ambiguous. Meets in Chapel.

THURSDAY WORKSHOPS:

I. Phil Porter teaches "Bare Bones: Exploring the Structure of Choreography" to help participants develop movement and dances that are cleaner, more interesting or more complex through the art of creating a solid structure. Meets in D'Autremont.

II. Connie Fisher teaches "Dancing with the Congregation": making our worship whole through congregational movement. Meets in the Chapel.

III. Cindy Winton-Henry teaches "Releasing the Angel: the Editing of Choreography." A practice session in working to release and enhance the power of our work by clearing away the excess, honoring economy of movement and design, and being attentive to the angel emerging. Bring a dance or a part of a dance that you would like to submit to the editing process. Meets in Mudd 100.

IV. Judith Rock teaches "Religious Dances of the 17th and 18th Centuries": The high spots of Baroque religious dance history, with emphasis on Jesuit ballet and theatre (and a taste of Baroque dance movement). Meets in Room 6 below Chapel.

V. Sandy Park teaches "The Pelvis..belongs in Sacred Dance Too": explore moving it, connect-

ing it to your head, your heart, your arms your legs, your spirituality...your dance. Meets in Mudd 103.

VI. Margaret More teaches "Sacred Dance With Children": Children's ways of movement enrich sacred dance with more imagination and play and higher energy. This workshop will share many resources available to move with children in dance for worship. Meets in Mudd 101.

FRIDAY WORKSHOPS (Remember that while workshops on other days are offered from 1 p.m. - 2:45 p.m. and repeated from 3-4:45 p.m., the workshops on Friday are offered once only from 1 p.m. - 2:45 p.m.; for our closing sharing time will be on Friday from 3 p.m. to 5 p.m. with all of us together in the Chapel under Carla DeSola's coordination.)

I. Arthur Hall teaches "Possession as a Means of Worship" exploring the ways of possession through dance in Afro-American and African traditions. Meets in D'Autremont.

II. Toni' Intravaia teaches "Recording Sacred Dance": This session will cover ways of recording dance, both for short periods and for preservation. Included will be one of Ted Shawn's dances as a model for Labanotation in which Toni' is skilled. Meets in Mudd.

III. Doug Adams teaches "Sacred Dance With Older Adults" exploring many ways to move with those in retirement homes, convalescent homes, and in church worship. Meets in Mudd 101.

IV. Phil Porter teaches "Body-to-Body, Heart-to-Heart" using the body as a tool for exploring and experiencing what it means to deal with the community of faith. Meets in Mudd 100.

V. Virginia Shuker teaches "Dancing the Catholic Liturgy": will include discovery of the most practical and appropriate places to include the dance, introduction of the dance to include congregational movement, and experimentation with accompaniment. Meets in Chapel.

VI. Annyse Verbel teaches "Dance and Prayer:"

Meaningful Methods With High School Students and Adults": developing these methods to aid her high school students in making liturgical dance meaningful and prayerful, she shares her methods to allow less verbal students to develop the needed link to bridge non-communicative adolescence with the community. Meets in Mudd 103.

2:45 p.m. - 3:00 p.m. Break

3:00 p.m. - 4:45 p.m. SECOND ROUND OF WORKSHOPS (On all days except Friday, the workshop offered earlier in the afternoon will be repeated at 3 p.m. in the same places as noted under 1 p.m. - 2:45 p.m. On Friday, we all gather at the Chapel at 3 p.m. for a final sharing coordinated by Carla DeSola and drawn from classes and workshops.)

4:45 p.m. - 6:00 p.m. will vary from day to day as follows:

MONDAY: Reception for all participants hosted by the Sacred Dance Guild. Come to the Bade Museum and enjoy a glass of wine and cheese and fruit juice; see the art and Bibles and artifacts in the museum; and meet participants in the dance week.

TUESDAY, WEDNESDAY, AND THURSDAY: There will be sharing sessions and critique sessions set up in various locations such as the Chapel, Mudd 100, and D'Autremont for people to share their dances live or via video-tape. A Schedule of these sharings will be handed out at the conclusion of the panel, Tuesday at 1 p.m.

FRIDAY: THE CELEBRATION in the chapel coordinated by Carla DeSola runs from 3 p.m. until finishing at 5 which concludes our week together. COME BACK FOR OUR 1984 DANCE WEEK August 6-10.

SPECIAL EVENING EVENTS

MONDAY: THE BODY AND SOUL DANCE CONCERT is included in your week's tuition and will be the basis of the Tuesday panel discussion. The concert begins at 8:30 p.m. at the New Performance Gallery in San Francisco at 3153 17th Street.

WEDNESDAY: THE SACRED DANCE BANQUET is at 6:30 at the University of California-in-Berkeley Faculty Club at the southeast section of the University Campus.

THURSDAY: THE SACRED DANCE CONCERT will be at 8 p.m. until 10 p.m. at St. John's Presbyterian Church on 2727 College Avenue in Berkeley. The church is at the cross streets of College Avenue & Garber or Stewart. Arthur Hall, Carla DeSola, Carolyn Deitering, Virginia Shuker, Susan Cole, and the Mexican Dancers of St. Elizabeth's Church of Oakland will perform.

BRIEF BIOGRAPHICAL DESCRIPTIONS OF TEACHERS

DOUG ADAMS is Associate Professor of "Christanity and the Arts" at PSR, on the doctoral faculty in "Theology and the Arts" at G.T.U. and author of Congregational Dancing In Christian Worship, Sacred Dance With Senior Citizens, and editor of Dancing Christmas Carols and other volumes on dance. He is UCC ordained.

LU BELLAMAK is the director of spiritual dance at the Franciscan Renewal Center in Scottsdale, Arizona, director of the SONDANCE company, an author of the books Non-Judgmental Sacred Dance and Dancing Prayers, and a member of the Liturgical Commission of Phoenix Diocese.

SUSAN COLE is national president of the Sacred Dance Guild and has experience in both the "free" church and liturgical traditions. She brings a ballet and modern background to Luisi and Dunham jazz dance technique.

CAROLYN DEITERING is a free-lance liturgical dance artist and author (of the book Action, Gesture, and Bodily Attitude and many articles) who has worked throughout the United States and Australia, and who will be touring with John Michael Talbot this fall.

CARLA DESOLA, a pioneer in liturgical dance, is a graduate of the Julliard School in New York, a student of José Limon and Valerie Bettis, and founder/director of the Omega Liturgical Dance Company in residence in the Cathedral of St. John The Divine in New York. She is author of The Spirit Moves: Dance & Prayer.

SUSANNE FERGUSON, director of the Emmanuel Dance Company in Birmingham, Alabama, has taught dance for the past twenty-eight years and has taught Sacred Dance for the past twelve years. She specializes in how the disciplines of ballet are related to sacred dance.

CONNIE FISHER is author of Dancing The Old Testament: Christian Celebrations of Israelite Heritage for Worship and Education and recently Dancing With Early Christians. She is lecturer in dance at Iliff Seminary and is well known throughout the Rocky Mountain region as founder/director of sacred dance groups.

ARTHUR HALL is the internationally acclaimed director of Arthur Hall's Afro-American Dance Ensemble and the Ile-Ife Center in Philadelphia. He is recipient of National Endowment Choreographers Award, teacher often at American Dance Festival, and frequent resident artist in educational programs. He is a specialist in Dunham Technique. He is recipient of the United Nation's Waldheim Award.

TONI' INTRAVAIA is editor of the Sacred Dance Guild Journal. She is a dance educator in Carbondale, Illinois. She is notator for "On the Count of One" published by Mayfield Publish-

ing Company of Palo Alto, California and leads the Sacred Dance Guild into understanding Labanotation.

MARTHA ANN KIRK is author of Mexican and Native American Dance In Christian Worship and Education and Dancing With Creation. She is a doctoral CANDIDATE IN "Theology and the Arts" at the Graduate Theological Union in Berkeley and focuses on bringing feminine and ethnic perspectives to worship and spirituality.

BARBARA LYON is author of Dance Toward Wholeness: Moving Methods to Heal Individuals and Groups. She has co-taught courses on that subject often with Doug Adams at P.S.R. and has studied with Ann Halprin and Anita Zabin, Isadora Duncan's foremost pupil in the United States. She works with movement in four convalescent homes for older adults and in local mental hospitals.

MARGARET MORE teaches liturgical dance at Santa Clare University and has led workshops for more than twelve years throughout the western states. An Episcopalian, she is also an accredited teacher of Scottish Country Highland Dance. She has led many dance groups for a wide range of denominations.

SANDY PARK is a Presbyterian minister who works as Assistant Director of the Center for Women and Religion of the Graduate Theological Union in Berkeley, teaches Body Meditations, has a private bodywork practice, and is a member of the Halprin Method Guild. She is a graduate of P.S.R. specializing in Halprin.

PHIL PORTER, M.A. in Visual Design from U.C. Berkeley, is co-director of Body and Soul Dance Company, does graphic & costume design, and is an arts consultant for First Congregational Church in Berkeley and the U.C.C. Fellowship in Arts.

JUDITH ROCK Is lecturer in "Theology and Dance" at P.S.R. and co-director of the Body and Soul

Dance Company. She is an ordained Presbyterian minister and author of Theology in the Shape of the Dance: Dance for Worship and co-author with Doug Adams of Biblical Criteria in Modern Dance: Modern Dance as Prophetic Form. She holds the master's degree in dance from Mills College and is a doctoral candidate in "Theology and Dance" at the Graduate Theological Union.

VIRGINIA B. SHUKER is instructor of ballet, modern, jazz, and tap technique at Broward Community College North in Pompano Beach, Florida. She is the National Dance Association Contributing Editor to the Journal of PHYSICAL Education, Recreation and Dance, and was program co-ordinator for the 1982 SDG Miami Festival.

CLIF TROLIN is author of Movement In Prayer In a Hasidic Mode and a doctoral student in "Theology and the Arts" at the Graduate Theological Union Berkeley where he specializes in Mime and Dance Arts related to Judaism and other world religions. He teaches mime and dance at University of Santa Clara and Community Colleges.

ANNISE VERBEL is author of Dance and Prayer: Meaningful Methods with High School Students and Adults and is a recipient of the California Arts Council "Artist-in-Residence" Award at a large Catholic Parish. She bridges understandings between Jewish and Christian groups.

CINDY WINSTON-HENRY is an ordained clergy with her M.Div. from PSR, the artistic director of the Community Dancers of PSR and the Graduate Theological Union (an ongoing seminary dance collective) and technical director of Body and Soul Dance Company. She is a graduate of UCLA dance department and specialist in improvisational dance.

Ed. Note: The following was handed out to the SDG participants at the Festival:

Sharings of Sacred Dance During 5-6 p.m. Tuesday, Wednesday, and Thursday:

TUESDAY: In Mudd 100 meet Erika Thimey and see a video tape on her pioneering work in Sacred Dance. Erika is a living history of Sacred Dance. In Margaret Taylor's A TIME TO DANCE: Symbolic Movement in Worship, Margaret classes Erika Thimey along with Ted Shawn and Ruth St. Denis as the pioneers and notes: "Erika Thimey of Washington D.C. came from the Mary Wigman School in Germany in 1931 and contributed to the start of religious dance....In Chicago in 1932, in New York in 1933, and in Boston in 1934, she was active with church presentations. Inspired by Miss Thimey's creative work in 1935, Douglas Horton asserted, "All the arts ought to be brought back into the church, including the interpretive religious dances as instruments...of worship." (p. 139)

In the Chapel, Carla DeSola will be present to do critique of dances. Included: Dancing the Magnificat at St. Cloud Cathedral, Minnesota (April, 1983) by Sister Gregor Bergerson (on VHS); "Come To Me" (dancer Sarah Linner Quie, choreographer S.L. Quie, music by John Ulvisaker). This centers on death and dying as a theme, choreographed for television during the Lenten season 1983 to depict the suffering of Christ Also a dance by Mary Ann Fallon (live). And a live dance by Almena Mozon: "Teach Us to Pray" by Rambo. And there will be a video tape of 4 dances for children 8 to 13 to such songs as "Sing To the Mountains" and "Sky Bird" choreographed by Marcia Goetz at St. Simon and Jude Church in Phoenix. Gayda Errett shares two 2½ minute dances.

WEDNESDAY: In Mudd 100 see video tapes by Connie Fisher: Dance/Mime Passion of St. Matthew.

Dancers are the Celebrants of Denver, Colorado on VHS (25 min). Video tape by Sharon Prewitt "Magnificat: Mother and Daughter" 4th advent Sunday; also "Women of Zion" first Advent Sunday. Shows awareness of women to each other and to God. And see the video tape PSalms, a 20 minute video with the liturgical dance choreographed by Gwen Spear-Meng. The Music is Leonard Bernstein's "Chichester Psalms sung in Hebrew. The English text of the psalms is included on the tape.

In D'Autremont Hall, Cindy Winton-Henry will be present to do critique as will Martha Ann Kirk on the following live dances: "Duet" by Mary Sullivan and Nancy Phillips, "Sing Your Praise To the Lord" (Amy Grant) danced by Shirley Cihak, "A Psalm" by Karen Josephson and "O Freedom" choreographed for Martin Luther King Freedom Day by Karen Josephson; "Be Thou My Vision" by Claudia Genung (created for a women's conference in Hawaii); and "Spirit, Be Our Spirit" (Monks of the Weston Priory) danced by Susan Potter.

In the Chapel: Janet Skidmore will present live dances "Confession" (music by John Michael Talbot) and "Times" danced by Janet. Also there will be video (VHS) playback of her major work "Requiem" to music by Gabriel Fauré, a half hour liturgical dance for the state that was her master's project and the following: "Dad's Derby" dedicated to her father (music by Ray Charles), "Psalm," and "Self Portrait" danced by Liz Kater music sung by Janet.

THURSDAY: In D'Autremont, Judith Rock will be present to do critique on the following dances: Susan Degener's seven minute dance solo. (She notes that the critique may help her figure out a name for the dance). Her dance involves a wooden ladder. "Day By Day" choreographed by Tricia Boerger is danced by Tricia, Mary Jo Reckinger,

and Laura Lee. This piece was inspired by music "Prepare Ye The Way of the Lord" from Godspell. It is a celebration of living daily seeking Jesus: the hope and joy of sharing God's love with our closest sisters and brothers. Filmed on a University of California Irvine Talent night for Disney Production Talent, this dance is presented live, five minutes. Dance by Paige Detlefsen and Judy Christy will also be presented live.

In the Chapel, The New Genesis Sacred Dancers (Our Lady of Perpetual Help, Glendale Arizona) will present two parts of setting the altar or table in preparation for the Celebration. This dancing of the gifts forward is done first to Jonathan Livingston Seagull and then Lift Up Your Hearts. Fran Fitzhugh, Director. Kathryn Mihelick will present meditation on the crucifixion - interpretation of poem by Lois Cheney and music by Michael Talbot (Mass) applicable to Holy Week Service. (5-6 minute dance).

In Mudd 100, there will be the following video tapes: "Original Christening Service" with Madrigal singers, dancers with Dorothy Hill officiating. (18-20 min); video tape of Kate McGuire's dance work. (Remember that Kate is directing the dance liturgy at Epworth Methodist Church in Berkeley this coming Sunday. Talk to her if you wish to be involved in that.) Also 16 MM film by Gayde Errett.

(Editor's Note: Your Editor had to have the workshop on Monday instead of Friday - otherwise the workshops ran as shown. Indeed, it was a GLORIOUS 25th!)

** ** * Recommended Reading ** ** *

(late report)

Meeting House to Camp Meeting - Toward a History of American Free Church Worship From 1620 to 1835 by Doug Adams, 160 pages, 1981, \$6.95 plus \$1 for postage and handling, The Sharing Company P.O. Box 2224, Austin, Texas 78768-2224

Professor James F. White, Perkins School of Theology, Southern Methodist University says:
"Meeting House to Camp Meeting is a significant foundation on which an impressive structure of liturgical scholarship will rest."

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Ed. Note: Be looking for a book entitled Martin Blogg: A Time to Dance published by Collins in London. The publisher is looking for a US publisher.

SACRED DANCE ENDOWMENTS -----

At PSR is a large library of dance books related to religion, the Margaret Taylor collection. Also Margaret is honored at the school with "the Margaret Taylor Endowment for Dance in Worship and Education at P.S.R." that makes possible the many courses offered. And Margaret herself comes to the seminary at least once a year to join in leading workshops and classes. Courses now offered at P.S.R. in the field of dance include: RA 105 Dance Lab, RA 151 Dance Toward Wholeness-healing, RA 152 Dance in Contemporary Worship, RA 153 Introduction to Liturgical Dance, RA/FT 154 Re-Membering Your Body,

RA/FT 191 Worship and the Arts, RA 200 Choreography Practicum, RA 254 The Liturgical Dancer's Vocabularly, RA 255 Gospel as Dance, RA 302 Dance in Western Religions, RA 303 Sacred Dance in India, RA 304 Dance in Black Religions from Africa to America, RA 305 Dance in Modern Worship and Theology, RA 307 Craft/Creation of Dance Images, RA 308 Religious Images in Modern Choreography, RA 411 Artistic Expression of Religious Experience, RA 415 Dances for Liturgies, RA 500 Shattering Images: Spirituality and the Arts, RA 600 The Arts in Worship, and new dance courses this next term include "Religious Dance in 17th and 18th Centuries" and "Liturgical Dance From A to Z."

The Margaret Taylor Endowment for Dance at PSR has now received gifts of \$30,000 to support the dance program at P.S.R. to underwrite Judith Rock's work of teaching dance courses at the school. And P.S.R. has just announced the launching of a new \$750,000 endowment campaign for the "Christianity and Arts" chair. Those interested in applying for admission into the M. Div., M.A., or Ph. D. programs in "Dance and Religion" at P.S.R., or receiving further information should write to Doug Adams, 1798 Scenic Ave., Berkeley, Ca., 94709.

ATTENTION SDG MEMBERS: Do write Doug Adams, 1798 Scenic Avenue, Berkeley, Ca., 94709 or The Connie Fisher Endowment for Sacred Dance, The Iliff School of Theology, 2201 So. University Blvd., Denver, Colorado 80210 to contribute to their respective Endowments. The PSR Margaret Taylor Endowment Fund is ongoing and the Connie Fisher Endowment has a deadline for this grant as of October this year.

Rocky Mountain Sacred Dance Guild

July 29, 1983



Dear Friend,

This letter brings exciting news. The Rocky Mountain Sacred Dance Guild, in partnership with The Iliff School of Theology, is establishing the Connie Fisher Endowment Fund, which will make possible each year a course in sacred dance for ministers, priests and laity at The Iliff School of Theology.

Doug Adams, Publicity Director of the Sacred Dance Guild and Assistant Professor of Worship at Pacific School of Religion at Berkeley states, "In Jewish and early Christian worship, dance was used to increase the sense of community, joy and commitment. We need these qualities intensified in our worship today. Future ministers need training to prepare them to lead their congregations." This will be accomplished at The Iliff School of Theology through the Connie Fisher Endowment Fund. It is exciting to know that future church leaders will be trained to spread the joy of sacred dance in the many places where they will serve.

Constance Fisher is well known throughout the U.S. for her sacred dance workshops and choirs. She is the founder of the Rocky Mountain Sacred Dance Guild, and is a board member on the national Sacred Dance Guild. She is a lecturer in Sacred Dance at The Iliff School of Theology. She has contributed articles for various magazines and journals, and written three books, Music and Dance in the Worship Program of the Church; Dancing the Old Testament; and Dancing with the Early Christians. Connie has been instrumental in the educational process for many worshippers concerning their Judeo-Christian heritage and the joy of corporate worship. Members of the Rocky Mountain Sacred Dance Guild are pleased to honor their friend and colleague by establishing the Connie Fisher Endowment Fund at The Iliff School of Theology.

To establish the Connie Fisher Endowment Fund, we need to raise \$10,000. The good news is that we have a \$5,000 challenge Matching Grant so that every dollar given will mean an additional matching dollar from the grant. The challenge is for one year, so by October, 1984 we will need to have raised \$5,000.

Many friends here in Denver will be supporting us in this endeavor, and I would like to invite you, your church, organizations, and sacred dance choirs to share in this celebration and vision.

I thank you for your support and encouragement as we "Praise him with timbrel and dancing." (Ps. 150:4)

Sincerely,

Ann Marie Blessin
President, Rocky Mountain Sacred
Dance Guild

SPECIAL NOTES ON A SPECIAL - the 1984
FESTIVAL

"STRETCHING SACRED DANCE -- FESTIVAL '84"

at

PACIFIC SCHOOL OF RELIGION, AUGUST 6-10, 1984

Berkeley, California

Leadership:

MARY CRAIGHILL and the St. Marks on Capitol Hill Dance Company from Washington, D.C.

CARLA DESOLA, director of the Omega Liturgical Dance Company in residence at the Cathedral of St. John the Divine in New York City

ARTHUR HALL, head of the Afro American Dance Company of Philadelphia

CAROLYN DEITERING head of Romans XII Dance Company of Tucson

MARK WHEELER, head of the Dance Department at the University of Georgia

JUDITH ROCK, CINDY WINTON-HENRY, AND PHIL PORTER of the Body and Soul Dance Company, resident in St. John's Presbyterian Church of Berkeley, California

MARGARET MORE, teacher of Liturgical Dance at Santa Clara University, California

DOUG ADAMS, head of the department of Christianity and the Arts at Pacific School of Religion, Berkeley, California

BARBARA LYON, author of Dance Toward Wholeness and Healing

LU BELLAMAK, head of the Son Dance Company of Phoenix, Arizona

SUSAN DEGENER, head of the Liturgical Dance School of Seattle, Washington

CONNIE FISHER, author of Dancing The Old Testament: Christian Celebrations of Israelite Heritage for Worship and Education and Dancing With Early Christians

TONI' INTRAVALIA, author of BALLET CARDS Grades 1,2,3, and 4 in Labanotation and notator for "On the Count of One" and author of "Rhythm & the spoken word"
BARBARA WRIGHT-CRAIG, former principal dancer with Katherine Dunham

DOROTHY WALKER, former member of the Pittsburgh Ballet Company and the Capitol Ballet

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Note from Doug Adams, Festival Director: Many of the courses will be offered again but with the added "cutting edge" of new courses. There will be a Monday Liturgy with Dance at the Grace Episcopal Cathedral.

Also in the summer 1984 there will be a series of arts weeks for worship at P.S.R. both before and after the Sacred Dance Guild Festival August 6-10. The week before there will be a week of workshops on visual arts for worship and the week after a drama/mime/storytelling/clowning week of workshops for worship.

THE FINAL HEAD COUNT FOR BERKELEY'S 1983 25th ANNIVERSARY FESTIVAL WAS 175 participants and leaders from 33 states and five countries (USA, CANADA, AUSTRALIA, MEXICO, AND SWITZERLAND.).

WRITE DOUG ADAMS, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709 for brochures on each week.

MUSIC MUSIC MUSIC MUSIC MUSIC MUSIC MUSIC

(Ed. Note: Since this issue had as its theme music - it seemed fitting to include the following.)

Musical Heritage Society, Musical Heritage Society Building, 14 Park Road, Tinton Falls, New Jersey 07724 advertises the following:

Jean-Philippe Rameau (1683-1764) LA DANSE
Third Entrée from Les Fêtes d'Hébé (excerpts)
Monteverdi Choir and Monteverdi Orchestra,
John Eliot Gardiner, Director.
MHS 4247F: Stereo LP at \$4.95
MHC 6247H: Stereo Cassette at \$4.95 (Members' Prices)

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DANCES OF THE RENAISSANCE

Works by Moderne, Susato, Hassler, Gervaise, Phalese, and others. Clemencic Consort of Vienna, René Clemencic, Director.

MHS 3938F: Stereo LP at \$4.95

MHC 5938H: Stereo Cassette at \$4.95 (Members' Prices)

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THE PRAETORIUS CONSORT PLAYS EUROPEAN DANCE MUSIC OF THE 17th CENTURY

Michael Praetorius: Selections from Terpsichore, Anthony Holborne: Short Airs, Both Grave and Light; Gregorio Lambranal: Dances from the School of Gregorio Lambranzi, The Praetorius Consort; Christopher Ball, Conductor.

MHS 3602F: Stereo LP at \$4.95

MHC 5602H: Stereo Cassette at \$4.95 (Members' Prices)

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GOTHIC & RENAISSANCE DANCES

La Torre: Alta Danza; Le Grand: Entre Vous

Susato: Pavane, Allemande;; Gervalse: Dances.
Performed on period instruments by Klaus Walter,
Michel Walter, Eleanor Sloane, Gerald Sonneck,
Ernest Koetz, and Alfred Hertel.

MHS 761W: Stereo LP at \$4.95

MHC 2061K: Stereo Cassette at \$4.95 (Members'
Prices)

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LUDWIG VAN BEETHOVEN (1770-1827)

Twelve Contredanses, WoO 14, Eleven Modlinger
Dances, WoO17. Vienna Chamber Orchestra, Walter
Weller, Conductor.

MHS 1190X: Stereo LP at \$4.95

MHC 2203Y: Stereo Cassette at \$4.95 (Members'
Prices)

E D I T O R I A L

In the last few years deadlines of this JOURNAL have become lost in the fog of activities of the SDG members. Thus, it arrives later and later. This particular JOURNAL had as its deadline August 15. As your Editor writes this column, it is October 5! Without doubt all members are aware of the postal movements from coast to coast, let alone movements from one block to another in a given city. Enough said. Your Editor still feels we should not change the deadlines of AUGUST 15, DECEMBER 15 and MARCH 15. Know it is done as soon as is possible and therefore its arrival is always a SURPRISE - however late. (This really is not an apology, it is a FACT. Material can only be organized and typed when it arrives.)

The next issue will feature a report and your letters or comments or whatever on the NATIONAL CATHOLIC REPORTER Article in the September 23, 1983, Vol. 19, No. 42 issue. The paper has "enticing" lead-ins. On the front page is given

"Liturgical dance out? page 19". And the title of the article seems to be "Memo to diocesan newspapers: Don't run photos like this" The photo referred to shows three dancers in front of an altar.

As Editor of your JOURNAL since 1972, the growth of dance as worship has been quite tremendous. Something of this nature was bound to happen. Traditionalism and liberalism tend to come and go like the flow of a river.

THIS IS A PLEA FROM YOUR EDITOR TO SUBMIT YOUR LETTERS AND OR COMMENTS ON THIS ISSUE.

You are the concerned with this particular issue and only through you can the readers know your attitudes and concerns in this matter.

So often the news media shapes our thinking, our actions, that we forget that maybe the reports are like Twain's death report "greatly exaggerated".

Therefore, the JOURNAL needs your input for the next journal. Send it in any way you wish. Call the Editor (618-457-8603), send a tape, scribble a note, type a reply, write an essay.

BUT D O S O M E T H I N G if you feel strongly about the subject.

God Bless You